

The Quill

The Pennsylvania Shakespeare Festival Newsletter • Spring 2018

RAGTIME ★ THE MUSICAL ★

By Dennis Razze

Most people are familiar with the musical genre of ragtime because of the 1973 film *The Sting*, starring Robert Redford and Paul Newman. For the film, composer Marvin Hamlisch adapted the music of 1890s composer Scott Joplin, who was known as the “King of Ragtime” for his catchy compositions such as “The Maple Leaf Rag” and “The Entertainer.” Ragtime composers like Joplin found a way to combine the musical style of African-American jigs and cakewalks with the marches of John Philip Sousa.

opposing rhythms was an almost hypnotic sound that made listeners tap their feet or get up on their feet and dance to this marvelous music. Ragtime further developed into scores for a small orchestra and became the most popular music in America up until the First World War. Who can forget Irving Berlin’s first major hit, the 1911 anthem “Alexander’s Ragtime Band”?

One of the great modern American novelists of the last century, E.L. Doctorow, used the term “ragtime” as the title of his 1975 novel, which is considered one of the best American novels of the 20th century.

: THE DIRECTOR’S TAKE

Ragtime was primarily played on the piano and used a strict left hand alternating bass with syncopated or “ragged” melody lines played by the right. The effect of the two

Doctorow’s novel was later adapted into a film directed by Milos Forman in 1981, which starred the incomparable James Cagney and a very young Elizabeth McGovern. In 1996, the novel was translated into a brilliant musical by composer Stephen Flaherty, lyricist Lynn Ahrens, and playwright Terrence McNally.

Doctorow’s novel tells the story of three groups—a wealthy white family living in New Rochelle, New York, African-Americans living in Harlem, and a group of European immigrants arriving at Ellis Island and searching for the American dream in the ghettos of the Lower East Side of Manhattan. Intertwined with the fictional characters of each group are real historical figures from the beginning of the

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Casting Announced for *Ragtime*

“We have spent four months assembling the cast of 40 actors for *Ragtime*. With Broadway, opera, regional theatre, television and film credits, this company of actors has incredible voices and talents that will certainly make PSF’s production of *Ragtime* an unforgettable experience. The score and the story of *Ragtime* present many vocal and dramatic challenges and this wonderful cast will certainly be up to the challenge,” says director Dennis Razze.



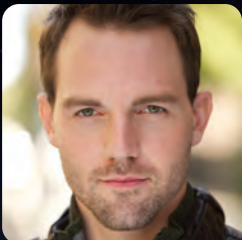
Nkrumah Gatling
Coalhouse Walker, Jr.

Broadway: *Miss Saigon*;
National Tours: *Porgy and Bess*, *Hair*; Regional: Theatre Under the Stars



Destinee Rea
Sarah

Broadway: *Amélie*;
National Tour: *Junie B. Jones*; Regional: numerous



Bryant Martin
Father

Alabama Shakespeare, Chicago Shakespeare; Co-star ABC TV *Quantico*



Richard White
Grandfather

Voice of Gaston Disney film, *Beauty and the Beast* (1991); National Tours, TV: numerous



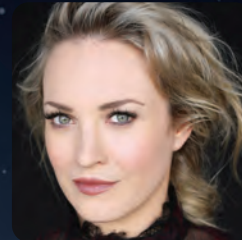
Michele Ragusa
Emma Goldman

Broadway: *Ragtime*, *Young Frankenstein*, *Titanic*; National Tour: *Fiddler on the Roof*



Rod Singleton
Booker T. Washington

Hudson Valley Shakespeare, Virginia Shakespeare, Off-Broadway



Mother
Brandi Burkhardt

Broadway: *Mama Mia*, *Tale of Two Cities*; TV: *Brothers & Sisters*, *Passions*, Series regular NBC



Samuel Druhora
Tateh

Les Misérables (Jean Valjean, Transylvania Hungarian Theatre), *Candide* (Candide, Romanian National Opera)

Notes from the Producing Artistic Director

When you attend PSF, you are part of a community that you help to create through your engagement. The arts invite us in, all of us.



The Festival's summer season will aim, as always, to surprise and delight, to get your toes tapping and your heart pumping. There will be comedy, music, poignancy, insight, tears, lovers, fools, sword fights, and a dog.

It is also a season that explores the landscape of the outsider. We'll root for Coalhouse Walker, Jr. and his love Sarah in *Ragtime*, hoping as we do for Romeo and Juliet that this time the lovers will transcend the enmity around them.

The renowned actor Christian Coulson will illuminate the travails of *King Richard II*, who never quite fit the role of King.

In *Shakespeare in Love*, Viola De Lesseps will fight to find her way into a world that makes little room for her to be herself and to find the fulfillment of her passion in the process.

Alice will navigate a strange wonderland, Shakespeare's Viola will make a willow cabin at the gate of love in *Twelfth Night*, and Helena will work her magic in hopes that all's well that ends well in love and marriage, when the only power afforded her is the power of her heart, mind, and soul.

It's a bone-deep ache. Belonging is a fundamental human need, and life at the margins is at odds with our pursuit of happiness and with the better angels of our natures. Theatre seeks to connect us, as all art does, creating beauty for its own sake as a gateway to a sense of shared experience.

Our mission is to reach the widest possible audience, and we are so thankful that you are a part of it. Come celebrate with us and pursue your own happiness at PSF this summer.

Patrick Mulcahy

Patrick Mulcahy

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**Drs. Paul &
June Schlueter**




Festival Host



Pennsylvania Shakespeare Festival's productions of *Twelfth Night*, *King Richard II* and *All's Well That Ends Well* are part of *Shakespeare in American Communities*, a program of the National Endowment for the Arts in partnership with Arts Midwest.



PSF receives state arts funding support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts, a federal agency.

A large, stylized image of the Statue of Liberty in a reddish-orange hue, holding a torch aloft. The statue is the central visual element on the left side of the page.

Ragtime continued

20th century, such as Harry Houdini, Booker T. Washington, Evelyn Nesbit, J.P. Morgan, Emma Goldman, and Henry Ford.

The new musical *Ragtime* was a huge and lavish show that first premiered in Toronto in 1996 and then opened the Ford Center for the Performing Arts on Broadway in 1998. Directed by Frank Galati and choreographed by the brilliant Graciela Daniele, it was nominated for 13 Tony Awards and introduced two performers to the Broadway stage who have since become legends in the American musical theatre—Brian Stokes Mitchell and Audra MacDonald as Coalhouse Walker, Jr. and the woman he loved, Sarah.

I recall seeing the original production in New York and being thrilled by the score and incredibly moved by the story. I saw that production three times and listened to the original Broadway cast recording over and over again until I wore out the CD.

Ragtime illuminates many of the same aspirations that we continue to wrestle

with today—equity, diversity, and inclusion viewed through the lenses of immigration, economic opportunity, race, and gender. Although the musical treats serious social themes and is critical of the unevenly fulfilled promise of America as a melting pot and a land of opportunity, it is hugely entertaining, romantic, hopeful, and patriotic. This musical adaptation of Doctorow's novel does not provide answers or solutions to the challenges that face our society, both then and now, but instead it holds a mirror up to the concept of America, allowing us to see ourselves in a historical continuum through the lens of a musical metaphor.

Stephen Flaherty's marvelous score will provide many challenges for PSF's cast of *Ragtime*. It uses rags, cakewalks, marches, and soaring ballads, as well as joyous dance music that is infectiously ebullient and at other times unabashedly romantic. The poetic lyrics by Lynn Ahrens are wonderfully evocative and powerful for actors to sing and are terrific examples of the best of what modern American musical theatre can be:

A strange, insistent music
Putting out heat,
Picking up steam.
It was the music
Of something beginning,
An era exploding,
A century spinning
In riches and rags,
And in rhythm and rhyme.
The people called it Ragtime... ■

Behind-the-Scenes

This season's *Ragtime* is sure to impress with some exhilarating stage effects and production elements. Audiences will witness a recreation of one of Harry Houdini's thrilling escapes, watch the notorious chorus girl Evelyn Nesbit fly above the stage on her "red velvet swing," and glimpse a Model-T Ford driven onto the Labuda Center Main Stage.



RAGTIME

MAIN STAGE
JUNE 13 - JULY 1

Book by **TERRENCE MCNALLY**

Music by **STEPHEN FLAHERTY**

Lyrics by **LYNN AHRENS**

Based on the Novel "*Ragtime*"
by **E.L. DOCTOROW**



SHIPWRECKED IN ILLYRIA, SHAKESPEARE'S *TWELFTH NIGHT* MAPS THE COASTLINES OF LOVE AND LAUGHTER

By Heather Helinsky, Dramaturg

The map of Shakespeare's world was changing. Using the Mercator projection, the Wright-Molyneux Map of 1599 used mathematical calculations to draw the known world. Instead of filling in the rest with fanciful, mythical monsters, the unknown parts were left blank; some coastlines were unfinished. It was also the first time that the colony of Virginia in the New World was on the map. Perhaps in that blank space on the map, a creative imagination was stimulated. Was the unexplored world different, or were the people like England?

In *Twelfth Night*, Viola's first line is: "What country, friends, is this?" to which the Captain and remaining sailors from the shipwreck reply, "This is Illyria, lady." Historically, Illyria is an ancient region of the Balkan Peninsula, which was often under Italian control. This region was also known for pirates who attacked Roman ships. Yet Shakespeare often plays fast and loose with the places where he sets his play. It's Elsewhere. Or, Not England.

Shakespeare's comedies, however, are often set in

forests, as in *A Midsummer Night's Dream* or *As You Like It*. In the forest, the rules of love and courtship can be broken and subverted, as Helena and Rosalind are quick to discover. In the forest of Arden, women can chase after men or dress like men. Outside of the city, the country life allows lovers to change their shape. Love metamorphosizes each couple. By the end of these comedies, whatever changes that have occurred lead the couples back to order and the court life and celebrating multiple happy marriages.

Love in *Twelfth Night*, however, is an uncharted coastline. While Viola must

change her form and dress like a man, she is also separated from her twin brother Sebastian and left alone to navigate the space between the court of the Duke Orsino and Countess Olivia.

Viola is Shakespeare's last cross-dressing role for many years; as well as the last time this character was written for the audience of Queen Elizabeth I instead of the type of stories later King James I would prefer.

When Viola disguises herself as a eunuch who will serve Duke Orsino as a kind of court jester "to play the woman's part" in acting out Orsino's woes as a spurned lover, we see Shakespeare asking both the audience and the actor to believe in the Viola-Cesario hybrid creation. It's a role that requires everyone in the theatre to use their imagination to create this unique performance.

Viola must navigate her grief for her brother Sebastian as she tries to revive his memory by imitating him, as well as her clever performance for Orsino as she's sent as a go-between with his beloved Olivia, and her own inward desires and passions, which she has to hide to commit this subterfuge. It's a



"A Chart of the World on Mercator's Projection" (c. 1599), sometimes known as the Wright-Molyneux Map of 1599.



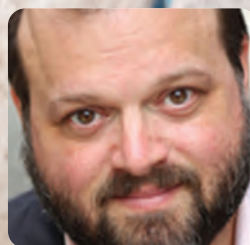
Victoria Janicki
Viola

PSF debut; National Tour: Joan in *Fun Home*; TV: *The Blacklist*, *Elementary*; Gwen in *The Royal Family* at The Guthrie Theatre



Greg Wood
Malvolio

PSF: *Troilus and Cressida*, *Julius Caesar*, *The Tempest*, *King John*, *Cyrano de Bergerac*, *Hamlet*, *Richard III*; Film: *Sixth Sense*, *Signs*; Orlando Shakespeare Theater, People's Light, Walnut Street Theatre



Scott Greer
Sir Toby Belch

PSF: *A Midsummer Night's Dream*, *The Two Gentlemen of Verona*; Walnut Street Theatre, Arden Theatre, People's Light; Barrymore Awards (four); F. Otto Haas Award Winner



Eric Hissom
Feste

PSF: *Troilus and Cressida*, *The Taming of the Shrew*, *Pericles*, *Around the World in 80 Days*; National Tour: *The 39 Steps*; Orlando Shakespeare Theater, Arena Stage, Folger Theatre

challenging role for any actor to play, and a potentially complicated story to weave—Shakespeare might be tying himself in the kind of sailors' knots used to rig ships.

While England's adventurous captains were off exploring new lands and trying to outmaneuver Spanish pirates for supremacy in the new world, on the south bank of the Thames River, another war was raging: a literary war. The years 1599-1602 have been termed "The Poets' War" as Ben Jonson, Will Shakespeare, John Marson, and Thomas Dekker competed for their status as England's top Poet-Dramatist. Competition for audiences and approval was fierce and it was both personal and philosophical for each writer to dominate.

At the moment Shakespeare was writing *Twelfth Night*, he was on the defensive, as Ben Jonson's satirical comedies sent slings and arrows at Shakespeare's particular fondness for romantic comedy. Satire ridicules the idea of genuine romance and Jonson's plays in particular criticized Shakespeare's plots.

Meanwhile, Shakespeare's company was down a man. Popular clown Will Kemp, who originated so many of Shakespeare's characters: Bottom in *A Midsummer Night's Dream*, Peter in *Romeo & Juliet*, Dogberry in *Much Ado About Nothing*, Costard in *Love's Labour's Lost* and Launcelot in *The Merchant of Venice* had a huge falling out with the Lord Chamberlain's Men.

Clowns were more than jokesters. They traced their lineage to older, popular festival entertainment as the Lord of Misrule and minstrelsy, and Will Kemp saw himself as much of a lead actor as the tragedian Richard Burbage. While we don't know the reason for

the break-up, Kemp was known to go into diatribes against "Shakesrags" and spent the rest of his career as a solo performer, much like a modern-day stand-up comedian.

It's not surprising that a company's leading comic actor would be in conflict with the company playwright. It was the job of the Clown to improvise with the audience and stray from the script when the opportunity presented itself, especially at the end of a scene to have the last word.

While a modern audience couldn't imagine a tragedy like *Romeo & Juliet* ending with a jig, Elizabethan audiences demanded one from the company clown at the end of every performance. We do know the timing of Kemp's departure coincided with the writing of Shakespeare's *Henry V*. Falstaff was Will Kemp's most famous character and just as Queen Elizabeth called on Shakespeare to write a play for Falstaff, Kemp left in a huff, and Shakespeare must have had to do backflips as a writer to find a way to appease his audience's desire for 'more Falstaff' while auditioning a new Clown.

Finding a new actor to take over for Will Kemp wasn't as easy as moving someone up in the ranks. Kemp's clowning drew audiences with his foolish portrayal of the lower-class Englishman who related to the Groundlings; they needed some star power.

And perhaps, with tension between the playwright and Kemp, they needed to find someone quick who could handle Shakespeare's vision because next up, the company was presenting two new plays: a little piece called *Hamlet* as well as the comedy *Twelfth Night*, a play requested for the winter holiday season of 1600-1601.

Exit Will Kemp, Enter Robert Armin to play the Gravedigger and Feste. Armin was the son of a tailor who then apprenticed to a goldsmith who had worked at the Royal Mint in the Tower of London. According to an anecdotal tale, Armin was discovered by the Queen's favorite jester Richard Tarlton, who then took him on as an apprentice.

After Armin finished his apprenticeship in 1592, he bounced around with different companies of players as well as solo performances for aristocratic audiences. A cerebral comic, Armin was also a writer, performing and starring in his own play *Two Maids of a More-Clack* and publishing a popular book about the art of the clown: *Fool upon Fool*.

Armin's style of comedy was the opposite of Kemp. Armin didn't dance the jig, he sang. Music was his preferred medium, not prat-falls. Armin didn't demand center stage attention; he preferred standing in the wings, observing the action, then was at the ready with the perfect barb. Eventually, Armin would grow into the role of the Fool in Shakespeare's *King Lear*, embodying the aesthetic direction Shakespeare was evolving into.

For the moment, though, Shakespeare needed an actor with a gift of riddling who would stay on script in the world of the play, engaging his fellow actors in witty, heightened poetic dialogue, instead of attention-seeking pandering to the audience. With Robert Armin, Shakespeare found his man for Feste.

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Eleanor Handley
Olivia

PSF: *Blithe Spirit*, *The Taming of the Shrew*, *Lend Me a Tenor*, *Much Ado About Nothing*, *Cat on a Hot Tin Roof*; TV: *Royal Pains*, *As the World Turns*, *Unforgettable*; Hudson Valley Shakespeare Festival



Akeem Davis
Orsino

PSF: *Love's Labour's Lost*, *Henry V*; Arden Theatre, South Coast Repertory, People's Light, InterAct Theatre, Folger Theatre; F. Otto Haas Award Winner



Suzanne O'Donnell
Maria

PSF: *Pericles*, *Macbeth*, *Lend Me A Tenor*, *The Importance of Being Earnest*, *The Merry Wives of Windsor*, *Romeo and Juliet*; Orlando Shakespeare Theater, Arden Theatre, Folger Theatre



Alex Bechtel
Sir Andrew Aguecheek

PSF: *The Taming of the Shrew*, *As You Like It*, *Henry V*, *The Two Gentlemen of Verona*; Arden Theatre, Walnut Street Theatre, People's Light; Barrymore Award Winner

"This one is my favorite play," says director Matt Pfeiffer. "I love it. I've never been more excited to direct it. It captures Shakespeare's balance of light and dark. I think *Hamlet* is much funnier than people realize and *Twelfth Night* is much darker than people realize. Death is a huge subject in the play. This play is about people trying to find their place in the world. From the beginning, a woman arrives shipwrecked on a beach, revealing her twin brother is dead. It's a comic plot that runs very dark."

According to Pfeiffer, "Viola's journey in the play is entering an undiscovered country and by putting on men's clothes, Shakespeare uses disguise as a way for a young woman to find her voice again. In Viola's case, it's more severe. You've survived, how will you now make your way?"

"What's also important about Illyria being an island is that the whole community is beholden to the two people with money for their survival—Duke Orsino and Lady Olivia, who are unhappy in love. While Viola is in mourning for her brother, Orsino is in mourning for his love Olivia, who has rejected him. Olivia and Orsino are from a world of privilege, neither of them are used to hearing the word 'No.' So, they're at a stalemate."

"Viola enters this melancholy world and her presence then brightens it. The world shifts from melancholy to finally silliness, as the servant Malvolio puts on yellow stock-

ings. Shakespeare's most famous plays are tragedies or comedies. Yet, every once in awhile you get a play like this, where there's strength in both the light and darkness."

Pfeiffer is a director who takes his cues from Shakespeare, instead of the other way around where a director may impose a concept.

"So many of my aesthetic lessons of how I like to work and how I sense Shakespeare's original intent come from *Twelfth Night*. The way Shakespeare uses music as a means of exploring a lot of the themes informs the series of productions I've directed."

"In plays that have no music, like my past productions of *Two Gentleman of Verona* and *Henry V*, we added all that music in, but in this case, the songs in the play are not added by me, they're written in. I like that Shakespeare's songs in *Twelfth Night* can be as mournful sounding as it is, but then Feste answers it with a joke. The best artists are the ones that are able to capture beauty and brutality in the same breath. Their ability to touch profound truth, and then fart. I can't think of another play of Shakespeare's that does this better."

Pfeiffer finds that what makes the story so profound is how Shakespeare uses the music that clown Feste sings. "Illyria is an island that was once a beautiful

place, but Olivia's grief for the deaths in her family has made the whole island dormant; it's become a quiet, mournful place. Duke Orsino has never heard 'No' in his life, he's so dejected by Olivia's rejection. When you're talking about an island, there's nowhere else to go; it's somewhere out there in the sea. Illyria is a shut down, tiny, seaside town that is down in the dumps, and these people have lived here their whole lives. Illyria is a once vibrant place that's now worn over by loss. When Feste sings of the rain of everyday, his message is to be happy while you can because the rain is going to come regardless. Ultimately, I feel the play is about if you have the opportunity to grab happiness and love, grab it."

The world for Elizabethans certainly was changing. There were parts of the map still left blank, countries still to discover. Left shipwrecked on this coastline, Shakespeare uses Viola, Feste, and Malvolio to speak back to his critics who had a more cynical, satirical view of the world. As the Captain of this ship, will Shakespeare's *Twelfth Night* leave us stranded, too? Or is it a play that argues why we need romantic love and silly laughter, to warm us on even the coldest and darkest of nights. ■

Heather Helinsky, dramaturg: MFA from A.R.T./Moscow Art Theatre Institute for Advanced Theatre Training, Harvard; 2001 alumna, DeSales University theatre.

20 This is director Matt Pfeiffer's 20th season at PSF

Matt is a Philly born actor and director who is thrilled to be back at PSF for his 20th season. Some previous PSF directing credits include *As You Like It* (2017), *The Taming of the Shrew* (2016), *Henry V* (2015), *The Two Gentlemen of Verona* (2014), and *The 39 Steps* (2013). Matt is a 12-time Barrymore nominee, and two-time winner for his direction of *The Whale* and *The Invisible Hand* (Theatre Exile). He's also a recipient of the F. Otto Haas Award. Other theatre credits include: Orlando Shakespeare Theater, InterAct Theatre, Walnut Street Theatre, 1812 Productions, Lantern Theatre, and Delaware Theatre. Matt is a 1999 graduate of the theatre program at DeSales University (then Allentown College).



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Twilight on the Terrace



Every weekend, experience a sit-down fine dining experience in the comfort of the shade on PSF's tented terrace. Each 3-course menu is uniquely themed to the production for your enjoyment each Friday or Saturday night at 6:00 p.m. \$24. Reservations required. Seating is limited.

Dinner Menus & Dates \$24 per person

Ragtime: Waldorf Salad, Carved Prime Rib, Roasted Baby Carrots, Horseradish & Chive Mashed Potatoes, and New York Style Cheese Cake. June 15, June 16, June 29, June 30

Twelfth Night: Mediterranean Salad, Roast Leg of Lamb, Sautéed Green Beans, Roasted Potatoes, and Baklava. June 22, June 23, July 6, July 7

Shakespeare in Love: English Cucumber & Strawberry Salad, Veal Wellington, Spring Vegetable Bundle, Smoked Gouda & Scallion Mashed Potatoes, and Sticky Toffee Pudding. July 13, July 14

King Richard II: English Garden Salad, Chicken Tikka Masala, Haricot Vert, Basmati Rice, and Fresh Berry Trifle. July 20, July 21

All's Well That Ends Well: Classic French Salad, Steak Diane with Roasted Ratatouille Napoleon and Rosemary Au Gratin Potatoes, and Crème Brûlée. July 27, July 28, August 3, August 4

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Shakespeare in Love

THE PLAY

THE QUEST FOR INSPIRATION

By Patrick Mulcahy

This play has been described as a love letter to the theatre. It takes us onstage, backstage, and into the hearts, minds, foibles, and fancies of those who aspire to create this rough magic. In a fanciful way, it allows us to move up close to a young Will Shakespeare, gifted but floundering, as well as his other now-famous collaborators, patrons, rivals and players, along with a few imagined characters.

The play is a what-if riff on Shakespeare, the Elizabethan theatre, and the spark that gave us the Bard's great tragedy of young love. Through its whimsy and invention, we glimpse truths about the theatre, about poetry, and why they matter to us. As Aristotle noted, "poetry

expresses the universal, and history only the particular."

When the Academy Award-winning film *Shakespeare in Love* opened 20 years ago, I thought it was heaven-sent, and so did all my friends in the theatre. It was also wildly popular, though, beyond just Shakespeare geeks and theatre lovers, creating an intersection between this cultural subset and the broader culture. While an audience member may laugh at a few more of the jokes if she knows her Shakespeare or has ever survived the process of making theatre, the story's cleverness, invention, historical context, and romance are entrancing for all.

The great contemporary playwright Tom Stoppard is one of its creators, and the play is having its own moment in

the sun as the most produced play in the nation this year at professional theatres. No surprise as the play is all the more refreshing by virtue of being live (especially the scenes with the dog).

Twenty-five years ago, I wrote my MFA thesis on Mr. Stoppard while directing a young Vera Farmiga in his Tony Award-winning play *The Real Thing*.

Stoppard is often described as a post-modern playwright. While the term defies clear-cut definition, postmodern plays often use history and theatre history as spare parts to create a new art object and tend toward a meta-theatricality, a self-referential relationship to the art and craft of theatre itself.



William Shakespeare



Viola De Lesseps

Luigi Sottile (left): last seen at PSF as Hector in *Troilus and Cressida* (2017) and Valentine in *The Two Gentlemen of Verona* (2014). Recent credits: *The Way of the World* (Folger Theatre); *Shakespeare in Love*, *Othello*, *The Tempest* (Chicago Shakespeare Theatre); *Much Ado About Nothing* and *The Three Musketeers* (Utah Shakespeare Festival).

Mairin Lee (right): PSF credits include *Cressida* in *Troilus and Cressida*, *Pride and Prejudice*, and *Hamlet*; Broadway: *The Heiress* (Walter Kerr Theatre); Off-Broadway: *She Stoops to Conquer* (The Actors Company Theatre); *The Winter's Tale* and *Measure for Measure* (NY Classical).

"I will have
And ad
Lo

Both *The Real Thing* and *Shakespeare in Love* make clever use of the play-within-a-play device, as does Stoppard's *Rosencrantz and Guildenstern are Dead*, though the latter is more of a play-beside-a-play that tracks what might be happening to Rosencrantz and Guildenstern in between their onstage scenes in *Hamlet*.

Each play features an insider's perspective on the theatre, a kind of backstage tour that provides intriguing insights into the workings, characters, dynamics, and idiosyncrasies of this wild and wondrous art form. These devices, as interesting and entertaining as they are, serve as a gateway for deeper insights. They become the delivery mechanism of perspectives on dynamics in human experience, such as the illusions we create in life—individually and collectively—to bring meaning into view. In life, we tell stories and sometimes ask others and ourselves to believe them or to believe in something about them, not unlike what happens in the theatre.

On the surface, *Shakespeare in Love* is mostly a bit of fun with a real live dog, an imagined love story about our greatest playwright and a woman who becomes his muse. It is set in the fascinating Elizabethan era that took its name from a

queen who in this play describes herself as “a woman in a man's profession.” And thus identity itself becomes terra incognita until the characters find their way to self-actualization. They may do so by pretending to be another, or of another gender, or a better version of themselves, until they can transcend their loss of inspiration to find the poetry in their lives and in themselves before life passes them by.

In the play, Shakespeare and Viola each seek this transcendence. He needs a muse, she needs a life, to have lived fully as herself. No one wants to die with the music inside of them. “I only dream of being alive,” Viola says.

As Robert Frost said, poetry is a way of “remembering that which it would impoverish us to forget,”

and Viola finds her poetry in the playhouse. We hope you will too when you join us for *Shakespeare in Love*.

As an audience, you walk into a theatre space, the lights go down, actors and other artists create an arresting illusion right there in the same space with you, breathing the same air. Rough magic. How does it all work? I don't know. It's a mystery. ■

Patrick Mulcahy returns to the director's chair with *Shakespeare in Love*.



Shakespeare
in Love
THE PLAY

MAIN STAGE
JULY 11 - AUG 5

ADAPTED FOR THE
STAGE BY LEE HALL

BASED ON THE
SCREENPLAY BY
MARC NORMAN AND
TOM STOPPARD

MUSIC BY
PADDY
CUNNEEN

have poetry in my life.
adventure. And love.
Love above all.”

- Viola De Lesseps

WHO'S WHO IN REP

Shakespeare in Love and *King Richard II* feature the same cast performing in repertory, alternating performances daily and often on the same day. This is the eighth season PSF is offering plays in repertory.



Justin Adams
S: Kit Marlowe
R: Bolingbroke



Starla Benford
S: Queen Elizabeth I
R: Duchess of York



Christopher Coucill
S: Fennyman
R: Gaunt



Christopher Patrick Mullen
S: Henslowe
R: Ross/Abbott

“Rep gives our audience a unique chance to see what exceptional actors can do, especially if patrons see both plays on the same day or weekend. PSF patrons can experience the complete transformation of the actors roles and of the space.”

Patrick Mulcahy
Producing Artistic Director
Director, *Shakespeare in Love*



James O'Connell
S: Richard Burbage
R: Northumberland



Brandon Pierce
S: Ned Alleyn
R: Duke of Aumerle



Wayne Turney
S: Edmund Tilney/
Sir Robert De Lesseps
R: Duke of York



Jo Twiss
S: Nurse
R: Duchess of Gloucester

S- *Shakespeare in Love*
R- *King Richard II*



Gina Lamparella
Director, *King Richard II*

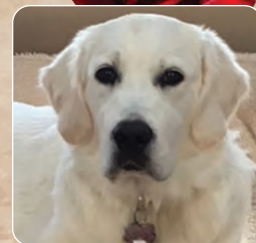
Broadway actress and director, Lamparella's acting credits include the Broadway productions of *The Phantom of the Opera*, *A Little Night Music*, *Dirty Rotten Scoundrels*, *Fiddler on the Roof*, *Gypsy*, *Imaginary Friends*, *Jane Eyre*, and *Les Misérables*. For PSF: Thaisa in *Pericles* and Miranda in *The Tempest*. PSF directing credits include

Beauty and the Beast; the Linny Fowler WillPower Tours of *A Midsummer Night's Dream*, *Macbeth*, *Much Ado About Nothing*, and *Hamlet*; and associate director of *The Taming of the Shrew*. She has also directed in New York and Florence, Italy.

WHY WE LOVE BUDDY THE DOG in *Shakespeare in Love*

Buddy makes his stage debut as Spot in *Shakespeare in Love*.

Buddy, full name Buddy Igor, is a 13-month-old English cream Golden Retriever. Buddy enjoys playing tug, playing tag (really keep away) and learning scent detective skills. His favorite toy is his snuggle pup that he has had since he came home at eight weeks and still takes to bed every night.

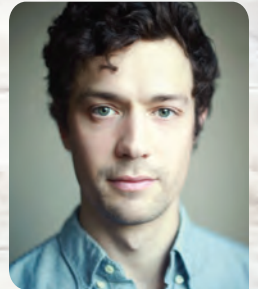




KING RICHARD II

MAIN STAGE
JULY 19 - AUG 5

CHRISTIAN COULSON IS KING RICHARD II



Christian Coulson, a featured actor in the *Harry Potter* film series, will play the title role in William Shakespeare's epic *King Richard II*.

Coulson is an English actor who is most widely recognized for his role as Tom Riddle in *Harry Potter and the Chamber of Secrets*. Other notable film credits include *The Hours* (starring Meryl Streep, Julianne Moore, and Nicole Kidman), *Love is Strange*, and the upcoming romantic comedy *Bite Me*. Television credits include recurring roles on *Nashville* and *Mozart in the Jungle*, as well as *Nurse Jackie*, *The Good Wife*, and *Gossip Girl*.

Coulson's classical theatre credits include performances at such prestigious venues as The Old Globe in San Diego, McCarter Theatre in Princeton, N.J., as well as National Tours and West End productions in London. Off-Broadway credits include *The Changeling* and *Everything You Touch*.

Making his PSF debut, Christian will also play the role of Lord Wessex in *Shakespeare in Love*.



Chef-curated dinners themed to each production feature speakers sharing behind-the-scenes insights. Attend a performance the same day as the meal or come to another performance and dine a different day. Held in the University Center, dinners are \$38 and include full bar.

Ragtime:

Sunday, June 17, 5:00 p.m.
Wednesday, June 27, 5:00 p.m.

Twelfth Night:

Sunday, June 24, 5:00 p.m.

Shakespeare in Love and King Richard II:

Sunday, July 22, 5:00 p.m.

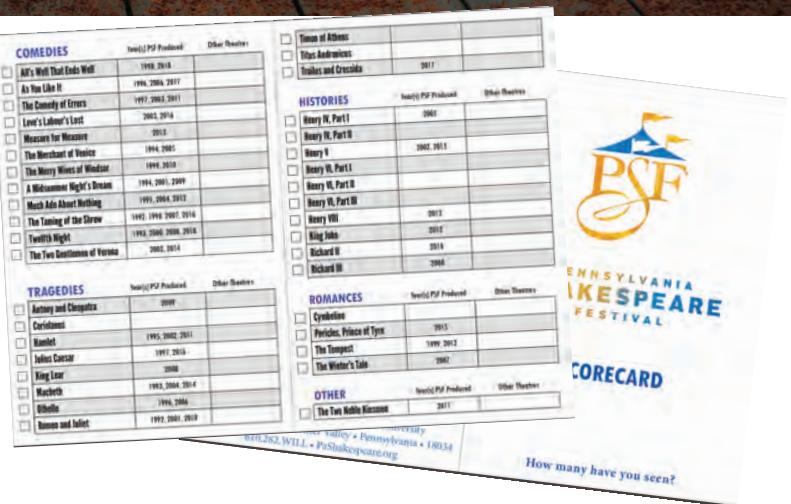
All's Well That Ends Well:

Saturday, July 28, 5:00 p.m.

TO ORDER, call the box office at 610.282.WILL (9455).

Dinner tickets can also be purchased online at pashakespeare.org.

WWW.PASHAKESPEARE.ORG



"There take an inventory of all I have."
- WILLIAM SHAKESPEARE

New This Year for the Shakespeare Enthusiast

Pick-up one of our Shakespeare Scorecards in the lobby to track your PSF (and lifetime) Shakespeare attendance!

Inside is a list of Shakespeare's plays and PSF's production history. Just check the title of the play and circle the year you saw it, or note another theatre production.

King Richard II will be the 30th of Shakespeare's 38 plays that PSF has produced. How many have you seen?



Ian Potter and Victoria Fragnito. Photo by Lee A. Butz.

The Linny Fowler WillPower Tour
On your reading list and on your stage!

A MIDSUMMER NIGHT'S DREAM

Experience the richness and complexity of Shakespeare's characters and the power of his language

Touring schools in PA, NJ, & DE
October 3 - November 2, 2018

Book the tour for your school today! 610.282.9455, ext. 9 • pashakespeare.org/willpower

33/2,771

The number of days and miles Pennsylvania Shakespeare Festival's 2017 WillPower production of *Romeo and Juliet* toured.



"The Bard's ability to reach kids is life-changing."

A Schuylkill County teacher writes, "When I looked over at a freshman in tears at the end of the performance, I was reaffirmed in my decision (to book the tour). Thanks, WillPower."



13,481

The number of students in 2017 who saw the tour's *Romeo and Juliet* in their school auditoriums and on the campus of DeSales University.



get to know

The Linny Fowler WillPower Tour

"It was easy to understand. Watching Shakespeare is very different and fun."

A local student affirms, the best way to introduce Shakespeare to students is through live performance.

NATIONAL ENDOWMENT FOR THE ARTS
PRESENTS



SHAKESPEARE
IN AMERICAN COMMUNITIES

80 MINUTES

The length of the tour's professionally directed production with set and costumes, featuring trained actor-teachers, and quality curriculum through workshops and other sessions with the students.

2000

The year of its inception. WillPower has served more than **187,000** students from **185** schools in New Jersey, Delaware, and **40** of Pennsylvania's **67** counties.

WillPower is made possible by generous support from Harry C. Trexler Trust, the National Endowment for the Arts, The Century Fund, and many other funding partners. Thanks to this support, PSF has presented free performances of *The Linny Fowler WillPower Tour* at every high school and middle school in the Allentown School District.



HARRY C. TREXLER TRUST

Expanding Accessibility Initiatives at Pennsylvania Shakespeare Festival

by Lara Notarianni

Shakespeare shared his perception of humanity with the world through his plays, and Pennsylvania Shakespeare Festival continues to share his, and others' gifts, with the "widest possible audience."

This season, we will sustain what has become a natural progression in accessible offerings with the continuation of our American Sign Language interpreted and Audio Described performances, plus the introduction of Open Captioned performances.

With the support of the Lehigh Valley Arts Council's Arts & Access program through an Audience Accommodation Grant, PSF will host its first Open Captioned performances of *Ragtime* on Wednesday, June 27 and *Shakespeare in Love* on Wednesday, July 25. These performances will benefit audience members of the deaf and hard of hearing communities, including those who are not familiar with American Sign Language. Not unlike subtitles on a screen, Open Captioning is a live text display of the words and sounds in the performance. (The Open Captioned performances of *Ragtime* and *Shakespeare in Love* will also be Audio Described for blind and low-vision audience members.)

This past summer, PSF introduced a Relaxed Performance (RP) of the children's production *The Ice Princess*, which offered a sensory-friendly theatre experience for individuals with a range of sensory, learning and communication differences—and of course included their family and friends!

Relaxed Performances create an inclusive, judgement-free and comfortable environment for anyone who may benefit from a sensory-friendly theatre experience. Pre-show materials prepare our audience members with photos of the theatre spaces and guides to the plays. At the theatre, patrons can borrow sensory toys and noise cancelling headphones. When the performances begin, the house lights will remain up and the doors open so that patrons are free to move about the space and take advantage of our quiet space in the lobby that is equipped with bean bags and sensory friendly items. Most importantly, these performances encourage all forms of expression as the theatre becomes a "shush-free" zone!

Following the success of our inaugural Relaxed Performance, PSF will present a RP of *Alice in Wonderland* on Friday, June 29 at 10:00 am. We are excited to add a second RP of *Shakespeare for Kids!* "Team Shakespeare" will guide the audience through *Twelfth Night* on Wednesday, August 1 at 2:00 p.m.

For pricing, tickets or for more information about our accessible performances please contact the Box Office at 610.282.[WILL]9455, ext. 1, or e-mail psf@shakespeare.org. ■



Stephanie Hodge, a member of PSF's Young Company, shares a special moment at the autograph signing after *The Ice Princess*, 2017. Photo by Victoria Blair.

Accessible Performances:

RELAXED PERFORMANCE (RP)



Alice in Wonderland

Friday, June 29 at 10:00 a.m.

Shakespeare for Kids

Wednesday, Aug 1 at 2:00 p.m.

AUDIO DESCRIBED (AD)



Alice in Wonderland

Saturday, July 28 at 10:00 a.m.

Ragtime

Wednesday, June 27 at 8:00 p.m.

Shakespeare in Love

Wednesday, July 25 at 8:00 p.m.

OPEN CAPTIONS (OC)



Ragtime

Wednesday, June 27 at 8:00 p.m.

Shakespeare in Love

Wednesday, July 25 at 8:00 p.m.

AMERICAN SIGN LANGUAGE (ASL)



Alice in Wonderland

Saturday, July 28 at 10:00 a.m.



Theatre
Communications
Group



PSF's Relaxed Performances are made possible through an Audience (R)Evolution grant from Theatre Communications Group (TCG), the national organization for the American theatre, supported by the Doris Duke Charitable Foundation. PSF is honored to receive this support and to work collectively with a cohort of six theatres in the Greater Philadelphia area to address accessibility and inclusivity needs in the Tri-State Region.

The Lehigh Valley Arts Council has been instrumental to the establishment of all of Pennsylvania Shakespeare Festival's accessible performances and has provided support through their Arts & Access program, which was initially designed as a yearlong celebration of the 25th anniversary of the Americans with Disabilities Act. PSF's relaxed performance of *Alice in Wonderland* is supported by a Greater Inclusion Grant.

The Century Fund to Receive the 2018 Will Shakespeare Award

Each year, the Will Shakespeare Award is given to a person, group, or organization that enriches the world by the sharing of gifts, inspires others through luminosity of spirit, and engages with society in a way that leaves an indelible and beautiful impression. This year's award will be presented to The Century Fund at PSF's annual Luminosity Gala on June 2.

The Century Fund is a charitable trust created by the late Donald P. Miller, the former publisher and chairman of *The Morning Call*. Their vision is to invest proactively in initiatives that create opportunities for and positively impact the future of Allentown and its citizens.

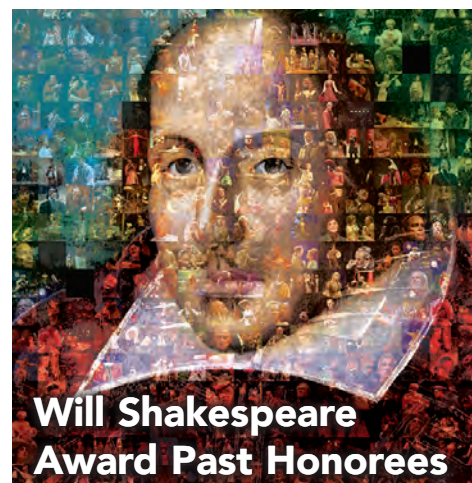
"The Century Fund is honored to be the recipient of the 2018 Will Shakespeare Award. The PSF WillPower Tour fits right in with our goals for downtown Allentown, providing an educational asset to our high schools- Allentown, Dieruff, and Building 21. The Century Fund is pleased to support this program," said Joan Miller Moran, a Trustee of The Century Fund; and current

PSF board member and a recipient of the Will Shakespeare Award (2012).

For more than a decade, The Century Fund has generously supported PSF's artistic and education programs with special focus on The Linny Fowler WillPower Tour, which takes Shakespeare productions and workshops to more than 13,000 students in Pa., N.J., and Del. With the support of The Century Fund, the WillPower production of *Romeo and Juliet* toured to every middle school and high school in the Allentown School District in the fall of 2017.

"This community is blessed in the enduring support of The Century Fund. Our WillPower programming in the schools is a powerful manifestation of our mission to 'enrich, inspire, engage and entertain' and is just one of many fine programs across the Valley made possible by The Century Fund," said Patrick Mulcahy, PSF's producing artistic director. "They deserve an ovation and the Will Shakespeare Award acknowledges all they do." ■

Editor's Note: Tickets for Luminosity are available by calling 610-282-WILL [9455], ext. 6, or online at www.pashakespeare.org. The annual gala features entertainment by members of the Festival's artistic company, including Broadway headliners and actors with significant film and television credits, who offer a prelude to the upcoming season.



Will Shakespeare Award Past Honorees

Air Products
Steve & Jane Auvil
Breslin Ridyard Fadero Architects
Lee A. Butz
Marlene "Linny" Fowler
Priscilla Payne Hurd
Linda Lapos & Paul Wirth
Joan Miller Moran
Kathleen Kund Nolan & Timothy E. Nolan
Rev. Bernard F. O'Connor, OSFS
The Rider-Pool Foundation
Gerard J. Schubert, OSFS
Drs. Frank and Carol Szarko
Harry C. Trexler Trust

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FR. GERARD J. SCHUBERT, OSFS (1929-2015)
Founder

LUMINOSITY



Gala
2018

SATURDAY, JUNE 2, 2018

DESALES UNIVERSITY CENTER

HONORARY CHAIRS:

Robert and Susan Gadomski

2018 WILL SHAKESPEARE AWARD RECIPIENT:

The Century Fund

Supports PSF Artistic and Education programs
For more info, contact Melissa Kerr, Director of Development
610.282.WILL, ext. 6, melissa.kerr@pashakespeare.org
Gala tickets available online at pashakespeare.org

Celebrating Keith and Stefanie Wexler as 2018 Season Sponsors

By Melissa Kerr

For Stefanie and Keith Wexler, it's difficult to remember when they first began attending PSF. They've enjoyed countless productions at the Festival and even returned to PSF to attend performances each summer while living out of state.

Their first introduction to the Festival was a simple encounter, Keith recalls. The Wexlers were intrigued to see Shakespeare being produced in the Lehigh Valley and attended a production during one of PSF's earliest seasons. "The more we went. The more we liked it," Keith remembers. "We've seen some great theatre through PSF," shares Stefanie. "It's great. It's Broadway quality close to home. The actors, the staging—the quality is so over the top. You just can't go wrong."

Over the years, their involvement has blossomed. From enthusiastic patrons organizing PSF group outings with friends and family, to subscribers, to donors, and now—season sponsors. The Wexler's 2018 season sponsorship is a true celebration of a life-long endeavor of enjoying and supporting PSF.

While Stefanie and Keith both have a professional background in the sciences, they are great appreciators of theatre, "Especially when it's well done," says Stefanie.

Central to their support is a belief in the value of PSF's educational programming. For the Wexlers, an important part of their PSF story has been introducing children to the arts. Keith and Stefanie have fond memories of introducing their daughter and nieces to the theatre through PSF children's show productions. Their daughter, Quinn, now an engineering student at University of Delaware, attended her first performances at PSF.

As part of an annual summer tradition for their family, Keith and Stefanie also brought their niece to her first play at PSF. Katie went on to share the stage at PSF as a member of the Young Company and a featured actor in several PSF productions. Ensuring that theatre remains accessible to students and families remains a primary motivation for the Wexler's financial support of PSF.

To further demonstrate the Wexler's belief in PSF, Stefanie joined the Festival's board last year. As a chemical engineer, Stefanie worked for Air Products for more than 30 years before her current role with Evonik Industries. The Wexler's are both active at St. Joseph the Worker Parish in Orefield, having volunteered as members of the school board, coaches, and numerous committees. Keith is a longtime member of the local Sierra Club and currently serves as treasurer.

"Our appreciation for Keith and Stefanie runs deep," says Producing Artistic Director Patrick Mulcahy, "first for making PSF a family affair and a part of their lives, and of course for their dedication and generous support."

Among their diverse philanthropic interests, the Wexler's see great value in supporting the arts. "The arts can create bridges to communicate across background, culture, and politics. They create opportunities to look at things differently and see others' perspective."

"We need more of that today," says Stefanie. ■



Above: 2018 season sponsors Stefanie and Keith Wexler.
Left Corner: Katie (Wexler) Hutchison with the cast of PSF's 1997 *Snow White*: Damon Bonetti and Erin Hurley Sheffield.

One Night Only Events



***The Great Divorce* • Based on the novel by C.S. Lewis**

Monday, June 25, 7:30pm • Main Stage • \$32

Back by popular demand! Lauded by The Philadelphia Inquirer in this "masterful solo show," actor Anthony Lawton "delivers a wondrous ride filled with dazzling insight and language." An allegorical journey, *The Great Divorce* weaves philosophical imaginings with theatrical magic.



Dan Domenech • Bootleg Famous: To Broadway and Beyond

Monday, July 30, 7:30pm • Main Stage • \$38

Dan Domenech returns to PSF after a successful run in last summer's hit, *Evita*, with songs and stories from his 16-year career spanning Broadway, world tours, and unintentional internet theatre fame.



Pennsylvania
SHAKESPEARE FESTIVAL

The Professional Theatre at DeSales University

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2018 Season Sponsors: **Keith & Stefanie Wexler**

RAGTIME
★ THE MUSICAL ★

WORLD
CLASS


KING RICHARD II

PENNSYLVANIA
PRICES

—ALL'S—
WELL
THAT ENDS
WELL

The
Highlight
of the
Summer

Shakespeare
is Love
THE PLAY

One
OF A
kind

Twelfth
Night

INSPIRED
BY YOU

PROFESSIONAL

SHAKESPEARE for KIDS

*Alice in
Wonderland*

Summer
2018



SCHUBERT THEATRE
JULY 25 - AUG 5

—ALL'S—
WELL
THAT ENDS
WELL

BY WILLIAM SHAKESPEARE

For this unique production

"Extreme Shakespeare"

No directors. No designers.

Just great actors, a compelling play,
pure adrenaline, spontaneity, and creativity.

MICHELE L. VACCA'S

*Alice in
Wonderland*

SCHUBERT THEATRE
JUNE 1 - AUGUST 4



Curious Alice chases the White Rabbit
to a world of enchantment, where
things are never quite what they seem.
Cheshire Cats grin, tea cups spin,
Tweedle Dee meets Tweedle Dum, and
the Queen cries, "Off with her head!" A
wonderland for children of all ages.